

INFLATION:

SCIENCE RESEARCH STIFLED

by Ann Brocklehurst

Scientists are hit just as hard by a slump in the economy as the average consumer, and with inflation eating away at the government's income many scientific research projects are in trouble.

At a lecture sponsored by the McGill Medical Students' Association last night two physician-researchers, Doctors Harvey Guyda and Tom Taylor, discussed this problem from a scientist's point of view.

Taylor, who used to work in Britain, noted that he had already faced a lot of the problems that are just now starting to trouble Canadian scientists. As a researcher in Britain he saw many of his colleagues who were hired during the boom years of the sixties given "the golden handshake when the soft money began to run out."

Guyda too emphasized that cuts in government funding of medical research were dangerous not only to those employed in the field but to those contemplating entering research jobs as well.

"The inflation rate in Canada along with diminished research funds has created quite a severe problem," he said. "The on-again, off-again policy in medical research has had very negative effects."

Both Taylor and Guyda agreed that in times when money is tight politicians are particularly concerned with tangible results. They do not want to spend large amounts on basic research, an area in which researchers are "pretty much left to do their own

thing," as Guyda put it. They would rather see a quick disease cure invented.

Taylor pointed out, however, that "so-called tangible" results grow out of basic research. He noted that the discoveries of penicillin and X-rays occurred almost by accident in basic research areas. Taylor did concede, however, "a lot of research is literally warehoused" due to communication problems. He felt scientists should direct themselves to finding more effective ways of diffusing newly-discovered facts.

Guyda noted that media surveys have consistently shown the public to be interested in health and medical research. "The existence of volunteer organizations such as the Kidney Foundation prove people want to help and be informed," he said.

Guyda went on to note that Quebec "is a world leader" in a new genetic screening program for new-borns. A "fairly simple" procedure developed at Laval University helps prevent the later development of thyroid disease, he said.

Such breakthroughs, the doctors concluded, are extremely important and emphasize the value of medical research. Guyda stressed the need to communicate them to the public, however, in order that people can see the results of government funding.

He felt that the "Ivory tower image of researcher" is fading as scientists are trying to make themselves and their projects more accountable to a public that will eventually benefit from them.

Study shows:

French universities more expensive

OTTAWA (CUP)—French-language universities should get higher grants because of their higher costs, according to a report released in December by the Social Sciences and Humanities Research Council.

The government grant-distributing agency recommended French-language universities get an extra 10 per cent on every grant or contract

received from the federal government because of their special problems, especially at the graduate level.

For instance, it pointed out, these institutions must find specialized French-speaking staff. They must still stock libraries with necessary books and journals published in both languages, although there are fewer French than English-speaking grad students.

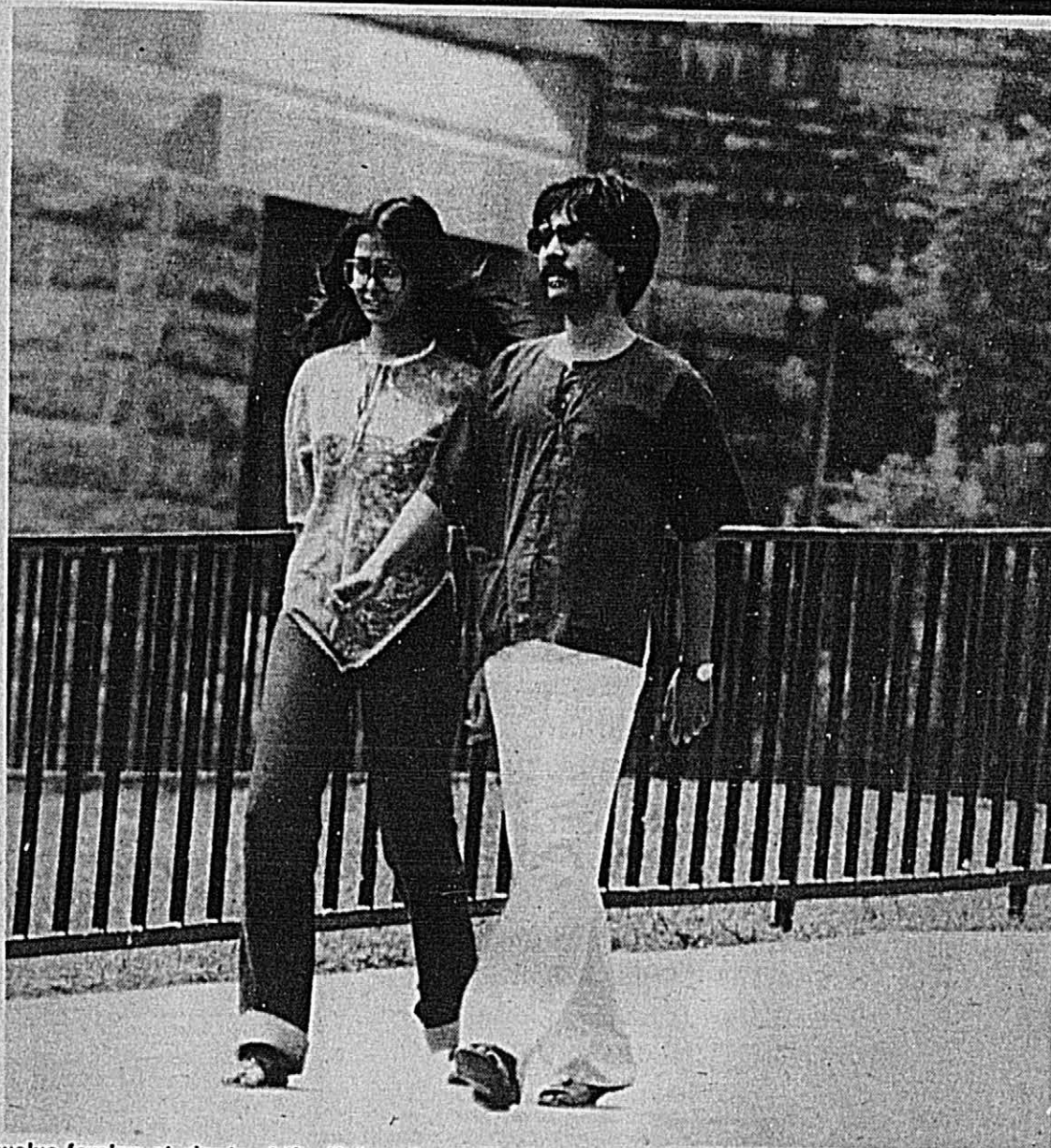
"The cost of providing comparable graduate training or research facilities will always be higher at a French-language university in North America," the report said.

The report recommended the money be paid directly to the university by the Secretary of State or some other government body, not by the agency providing the grant for the contract.

Montreal
Thursday
February 1, 1979
Volume 68, No. 65

The McGill Daily

Canada's Only Students' Daily



Twelve foreign students at the University of Alberta have been deported since September because they forgot to renew their visas.

Visa students deported

EDMONTON (CUP)—At least 12 University of Alberta international students have been ordered to leave the country since September for failing to renew their visas on time.

According to U of A student

affairs advisor Fran Trehearne, even more may have been deported, as "the 12 are only those who have come to the attention of this office." There have been a total of 19 deportations of visa students in Alberta this year, the highest of any Canadian province.

The deportations are a result of Canada's tough Immigration Act, which became law last April. Previously, international students could renew an expired visa while still in the country.

Now, a student is committing an offence by being in the country with an expired visa, and under the Act cannot apply for a renewal from inside Canada.

The only way a visa student can remain is if he or she is issued a special permit from the immigration minister, or if an inquiry to determine whether a violation of the Immigration Act has occurred finds the student innocent, Trehearne said.

However, W.R. Clark of the Edmonton Immigration office said minister's permits are now rarely issued, and only in "extraordinary circumstances, or on strong humanitarian or compassionate grounds." Simple forgetfulness, Clark said, was not included.

Trehearne said the term "inquiry" is also misleading to students who think they have a chance to present their case. The only issue addressed, he said, was whether a violation of the law had occurred, and the answer is usually yes by definition.

A student at Lethbridge Community College was deported in November after failing to renew his visa on time, even though the delay resulted because his renewal notice from the Immigration Department was stuck in the mails during the postal strike.

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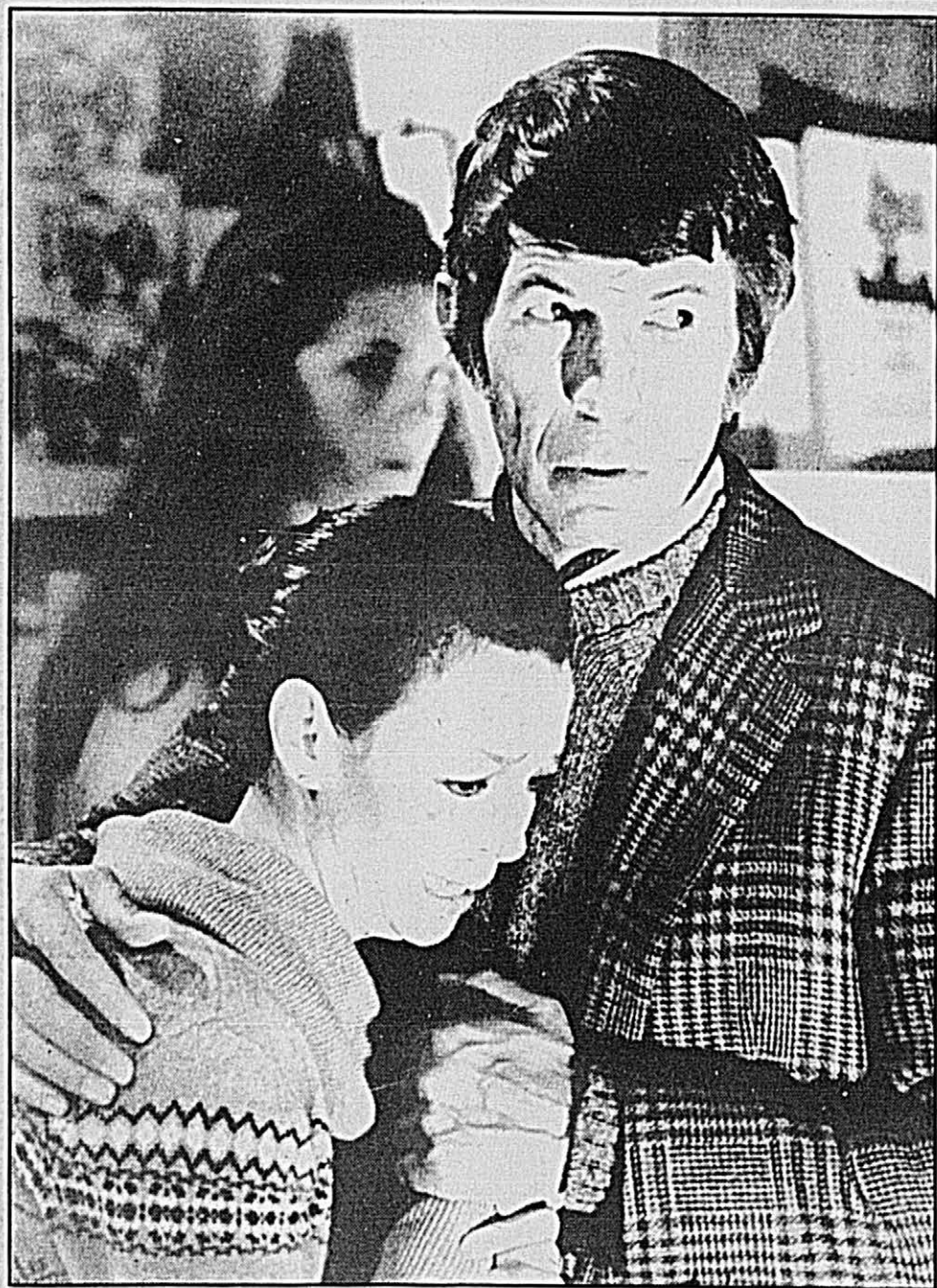
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Film



Body Snatchers: Successful Invasion

by Davidson Thomson
It's true.

Invasion of the Body Snatchers is a terrific film, the best film I've seen all year; it's exciting, funny, and wonderful to look at, and the fact that it is becoming a general public success is even more exciting, because it signals at last, public support for the films coming out of the new Hollywood.

Body Snatchers has all the earmarks of a "Young Hollywood", all the techniques that have made the films of de Palma, Altman, Coppola, Roeg, and Lucas so high-powered and so different from mainstream cinema. In

this film those techniques are doubly important, because it's technique alone that's exciting the public, whether they know it or not; without it the film would fall flat.

The plot of *Body Snatchers* is pulp science fiction: creatures from outer-space come to earth in the form of plants that develop into exact copies of humans, taking over their bodies and leaving them without emotion or sensitivity, turning the whole human race into flesh and blood robots. Mathew (Donald Sutherland), Elizabeth (Brooke Adams), and two of their

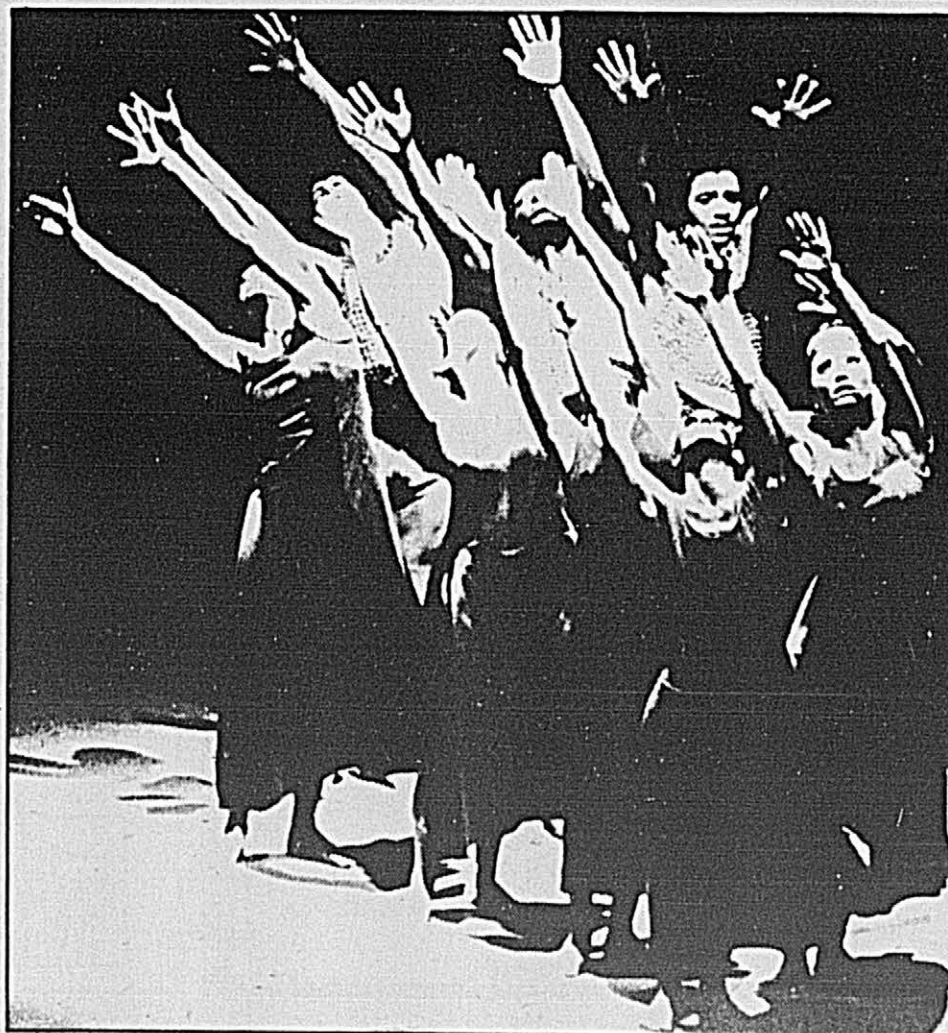
continued on page 5

THE WEEKLY

Dance

Alvin Ailey Dance Theatre Debuts in Montreal

story page 5...



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Letters

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To the Daily:

I know you receive many brickbats, but I felt that in this instance a bouquet is in order. I refer to the report by Peter Thompson in your issue of Wednesday, January 24th on my lecture "Energy for Tomorrow". It was a complicated lecture technically and he was able to give an exceedingly accurate summary. It is so rare that one finds this in our daily newspapers that I felt that I must comment.

Bearing the foregoing in mind, you will forgive me if I point out two very tiny errors:

1. I am a former Chairman of the Chemistry Department. The present Chairman is Professor John F. Harrod.

2. Your reporter says, "but he admitted that the field of solar energy cells shows great promise." Not only did I admit it, but I am delighted, and if I did not point this out in my talk the error was mine.

Thank you very much for a very fine write-up.

L. Yaffe

Macdonald Professor
of Chemistry



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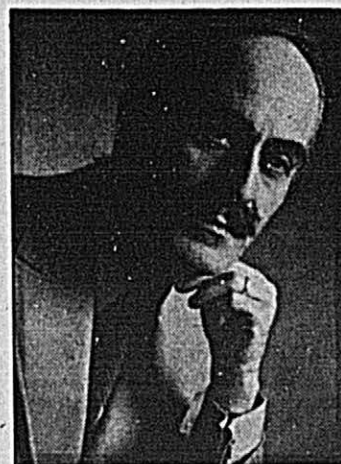
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PRIZE FOR BEST FARMER'S OUTFIT

Poco...

continued from page 6

material the cult label has always hung over their heads. The *Legend* lineup consists of Paul Cotten on vocals and lead guitar, Rusty Young on vocals and rhythm guitar, and Charlie Harrison and Steve Chapman providing the background on bass and drums respectively.

Legend is a typical seventies progressive album, containing both fast rocking numbers and soft ballads. "Boomerang" starts off the first side and is a rocker about a man who's been down in the dumps over a girl but has since been rejuvenated by another love. "I gave my heart away, it came back like a boomerang."

"Spellbound", perhaps "Boomerang's" precursor, has a beautiful melody and describes what on the surface seems to be a warm lasting relationship.

The tropical islands seem to be securing a place in songwriters' hearts these days including that of Paul Cotten's who pours out his feelings in "Barbados": "I've been sailing on this raging sea, I had a dream I was on my way to Bridgetown."

The popularity of *Legend* seems to rest on the shoulders of "Heart Of The Night." A bittersweet ballad, this tune is also a love song, but the love is directed towards Bourbon Street and the red lights of warm New Orleans. "There's a full moon in sight shining down on the Pont Chartrain."

Substantial airplay, especially in Montreal has never been in Poco's favour and it's a shame because this band has been so good for so long.

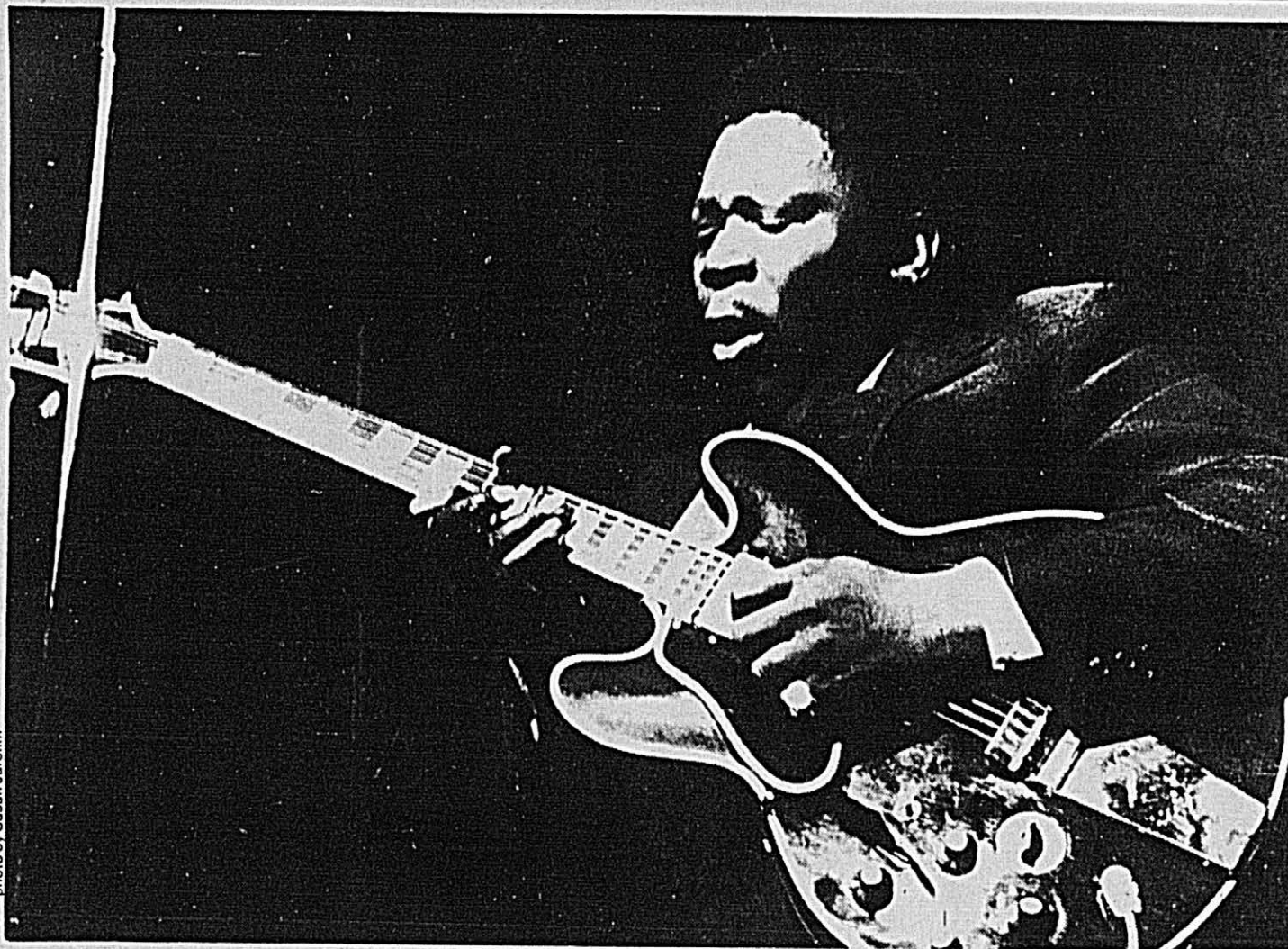


photo by Susan Jarolim

Long Climb for Hill

Roy Hill, (Arista)
by H.D. Kader

As a newcomer to the "home of hits" industry of selling vinyl, Roy Hill is not expecting overnight fame and fortune. Having experienced the "show biz smiles and empty words" from the record moguls he approached for a contract to produce an album, and

landing up with less than he started, he has no illusions. His account of what it's like to be shunted from place to place and misled by false promises is cleverly detailed on the track aptly entitled, "Marionettes". The irony behind this song is that it may be the vehicle out of the obscurity it describes; as a single in Europe it is selling well.

Other material on Hill's debut album covers a wide range of subjects and musical styles. Bitingly realistic lyrics on the topic of suicide in "Join Me", and the loneliness of old age in "She Sits Alone" portrays the serious side of the songwriter. The musical arrangements of both are appropriately in tune with the sullen discussions and with the strong clear voice of Hill.

Commenting on the rock 'n' roll era of the late fifties-early sixties, Hill impersonates Presley's vocal style to deliver his message on "Dance Into My Heart". Doing the twist and the mashpotato are brought to mind and it seems like Elvis himself is singing "my feet wanna motor, but my brain's in a parking zone". Finally, the Beatles years are detailed in the song "When The Time Came". Imitating early Beatle innovations in sound, Hill relates his dismay over the present state of the original members. He comments on their rise to the top of the music heap and how "I bought every record you made, I helped you through the hit parade". The point is made in the refrain however, "Oh when the time came, you just couldn't say bye bye," a complaint that the Beatles, now separate, are living on the achievements of their collective past.

Roy Hill has been preparing for his debut in the music business for twelve years. He's collected ten original pieces based on several interesting themes and released a polished, fine tuned example of what long years of determination can produce.

The King Reigns

by Susan Jarolim

Long live the King! Those who attended B.B. King's performances last Saturday hailed the jazz monarch.

B.B.'s orchestra opened the set with two well-polished jazz numbers. Mr. King was greeted with spontaneous enthusiasm. His sensitive feelings for blues and keen sense of rhythm clearly haven't mellowed. In the first part of the show he mixed earlier tunes with old favourites, such as "Caledonia", "Sweet Angel", and "Gospel Blues".

During a five minute rap with the audience, B.B. began: "In Mississippi, there are two kinds of people: those that are religious and those that are hypocrites..." He continued to talk briefly of his roots and of days when he sang with church choirs in his hometown of Indianola, Mississippi.

The 55-year-old artist did not mention that he began his career as a D.J. in Greenville, Mississippi. He then worked his way north to Memphis and big times in Chicago like other jazz stars. He made his first musical impressions exactly 30 years ago today.

His style is highly individual and instantly recognizable. When he came back for his second set his guitar, named Lucille, wailed out in pain and release. Lucille was actually the name of a woman who began a bar fight and almost ruined the club in her activities. As a tribute to his instrument of affection, he played the song "Lucille".

In his encore, he played the song everyone had been anticipating, "The Thrill is Gone". But no one has done more to popularize the Blues than B.B. and I doubt the thrill will ever leave.



What's Coming Up...

Voulez-Vous Jouer avec Moi?

by Jan Sheltinga

Concordia University's production of *Come Play With Me* provides an evening of entertainment for the clown-lover. The director, Guy Rondot, treats the audience to a very colourful and sensitive portrayal of romantic love in his own translation of the French play by Marcel Achard.

Although the play has been translated into English, Achard's most well-known comedy strongly retains its European flavour. The play's songs remain in French because, says Rondot, "they are poetry, and I don't believe that it is possible to translate poetry and be faithful to the original".

"*Voulez-Vous Jouer avec Moi?*" combines music, dance, song, mime, slapstick and drama in its look at life and love. Three clowns, each one representing a possible role that a man



photo by Ian Westburg



photo by Ian Westburg

can take when trying to attract a woman, trade wit and schemes under the Big Top. Despite the efforts of the macho, the intellectual and the romantic, Isabelle, who is the object of their affection, remains unattainable; she is in love with an ideal.

A quip of Isabelle's offers serious competition to Ali McGraw's famous line in *Love Story* when she states, "Love is like tennis—we throw our hearts from racket to racket". Comments that mask the intensity of the material occur frequently throughout the play.

Come Play With Me will play at the Sir George Williams Campus Theatre (1455 de Maisonneuve Blvd) from yesterday to February 3 at 8:00 pm. General admission is \$1; tickets are available during the evenings from the box office at 879-4341.

Travolta Hustles

by Kerrie Harvey

Saturday Night Fever came along at just the "right" moment, commercially speaking. It utilized just the "right" phenomena—John Travolta, disco fever, and the unsinkable Bee Gees. It was marketed to perfection, promoted to the max, and sold to the two-stepping public like no film before it. Culturally speaking, it illustrated a classic case of "the chicken and the egg" syndrome. Initially, the film mirrored a social phase that was already gaining momentum on its own, but the release of the film was timed

Tuesday Night Café



photo by Serge Gauthier

AXIS: Marie Robert and Iro Tembeck from Axis dance above. They will be featured at the Tuesday Night Café on February 6, 7, 8, 9, and 10 which initiates the month-long New Theatre Carnival at McGill. Showtime is 8 pm and tickets are \$2.50 for students. The place is Morrice Hall 106.



BOB CARROLL: Bob Carroll is one person entertainment. He uses his body and voice in the ancient art of storytelling. He combines his body and voice in song, chant, mime, and dance with his own sharp and satirical intelligence. He will be featured at New Theatre Carnival on February 13, 14, 15, 16, and 17. Morrice Hall 106. 8 pm. \$2.50.



BLACKBIRD THEATRE: A member of the Blackbird Theatre shown above. The group is a throwback to old style entertainment, using troubadours, puppeteers, jugglers, musicians and gypsies to entertain and delight. Don't miss them on February 20, 21, 22, 23, or 24 in Morrice Hall 106. 8 pm. \$2.50.





les McGill

o that the movie appeared to have generated the whole craze, rather than have simply exacerbated an already-existing situation. After "Tony Manero", after the clothes, the moves, the lines and the mannerisms had been documented in celluloid, there was somehow created a new language for the dancing cult—there was suddenly a point of reference to operate from. Dancing became more than just something you do when you're out on a date and you can't think of a way to start up a conversation, it became a kind of con-



versation in itself.

A kind of conversation, of course, which makes you totally nauseous if you don't happen to be a "disco baby" yourself. And here is the crux of the issue, here is where I begin to feel that perhaps I could say, "Yes, I thought SNF was a good film", and not feel like I was up on a rooftop screaming, "I have VD and I'm proud of it!" There is a lot more to SNF than meets the eye, but because of the highly commercial professionalism of the film's construction, you'd never guess it.

There are two basic items which save the film from being a walking, talking Playboy ad, but you must look very closely to notice them. The first saving grace is the characterization. Critics of the film will talk about the stereotypic characters, the crushing one-dimensionality of everyone even remotely involved in the main plot, and of "Tony Manero" in particular. They'll say that the entire movie is just a light show for Tony (John Travolta), that he's set up right from the start as the main macho man, and that the entire film just feeds on his previous popularity with the teenybopper set. But look again—this is not an adolescent's film! John Travolta/Tony Manero is not a screen hero, even though misinterpretations of the film may make him appear as one. How can you have a suave, cool hero who talks to his date with hamburger falling out of his mouth? How seriously can you take the macho man who comes down to dinner wearing a sheet so his new "score" shirt won't be baptised in mom's spaghetti sauce? How breathy can you get about someone whose main romantic concern is whether or not his "pussy finger" is in working order? And how much can you really want to style yourself after someone whose careless arrogance eventually causes one of his own gang to take a nose dive into the river? "Dancing man" or not, Robert Stigwood Production or not, this is not the kind of script-writing that gives rise to one-dimensional hero characters.

The second thing that saves the film
continued on page 10

Yiddish Theatre Lives at the SBC

by Marie Poirier

Yiddish theatre has a long tradition in Montreal, which has been carried on by the Yiddish Drama Group and its founder-director, Dora Wasserman. The group has one message: to make a Yiddish language and culture available to Yiddish and non-Yiddish-speaking audiences through the rich repertoire of Yiddish plays and literature.

A new audience

The audience has changed over the years as the group has moved to the Saidye Bronfman Centre. It used to be composed only of older Yiddish-speaking people, but now a more diverse audience attends. During the performance the actors are able to realize quickly what sort of audience they have by the nature of their reactions. It is frustrating when no one



photo by R. Diamond

Yiddish Theatre players perform in Saidye Bronfman production of *Simha Plachte*. From left to right: Kayla Finkelstein, Rosetta Buch, Leah Blander, and Shirley Gonshor.

The Group

The Yiddish Drama Group was founded 23 years ago by graduates from Yiddish schools. There are about 40-45 regular members, not including the children's groups in the schools. Dora Wasserman, a Kiev-trained artist who came to Canada in 1950 has directed the group since its beginning, when it performed in high schools and at Sir George Williams University. The group's permanent "home" is now at the Saidye Bronfman Centre.

Only Dora Wasserman and Eli Rubinstein, the music director, are full-time employees of the SBC. The other members are non-professional actors. Wasserman hopes to recruit people who have studied acting and who would like to participate in Yiddish theatre.

Wasserman has great faith in young people. She has always enjoyed working with school-aged children and teens. By participating in the drama group, they are given the opportunity to learn Yiddish in a performance setting and some members have been involved for as many as 20 years.

Most adult members of the group speak Yiddish. I asked if there is a danger that sooner or later the group will only be composed of people who won't be able to *feel* the language. Dora Wasserman doesn't think so. Even if young people don't use Yiddish as their daily language, they are often exposed to it by their grandparents. They may imagine they don't know the language but when they participate in the play, they recall expressions they've heard and begin to learn more.

laughs at their jokes but it is also rewarding when an initially unresponsive audience begins to respond.

Audiences vary from night to night. When I went to see *Simha Plachte* in December, the audience was mostly Yiddish-speaking and seemed to be enjoying themselves. I could only listen to the songs or understand a few words. Fortunately the programme provides a summary of the play in both French and English.

Dora Wasserman tries to reach the young people, either as performers or as audience. The group tours schools, summer camps, colleges and universities. The tour has been successful as the audiences have been made aware of Yiddish culture. The group intends to reach more French-speaking students and has already gone to Laval University and CEGEP Saint-Laurent.

The group presents two major productions each year. This April, it will present a repeat of the successful *A Shtetl Wedding* in Montreal and will then tour Toronto and New York in May and June. The group is often asked to perform in the West but it is too expensive to travel to Winnipeg or Vancouver without a grant. It used to have a grant from the Secretary of State for Multiculturalism but this source has been discontinued.

Choice of plays

Last December, the group presented *Simha Plachte* by Yacov Praeger, a Polish Jewish author who wrote the play in the '30s. In the programme,

continued on page 10

Behind the Scenes at Regine's

by Amy Krivitzky

Although the session was billed as "The Disco Trip", it became "True Confessions of a Public Relations Man in Montreal" last Thursday at 1 pm in the Union Ballroom.

The "confessor", publicist Douglas Leopold, talked about Regine, the grande dame of disco and his favourite client, the perils of public relations, the state of arts in Canada and not-so-fond memories of McGill University. The result was an animated gossip show.

Leopold uses only superlatives to describe Regine, the Parisian disco magnate and bistro singer. He attributes her success—evidenced by 14 Regine's clubs worldwide including one at the Hyatt Regency Hotel in Montreal, to her clever use of the media. "Regine understands the need for public relations, unlike Margaret Trudeau, who is impossible. She'll (Margaret Trudeau) arrange a press conference and show up with someone and decide she doesn't want to talk. She's not very professional or clever."

He describes the success of the local Regine's as a phenomenon in a "depressed" city. Discoling is not a recent occurrence but gains momentum with Montreal's freezing weather and heated politics.

Leopold has publicized almost every English film in Canada. This close contact with actors fostered little praise for the group: "They're usually from Nowhere, South Dakota and their only interest is their next film, snorting lots of cocaine, going to maybe one wild party and getting a wholesale fur coat in Canada." The nice people, such as Maureen Foster and Marilyn Lightstone (*In Praise of Older Women*), impress him more than the big names like Karen Black, whom he describes as "out of her bird". His present project is a Catherine Deneuve film being shot in Montreal, Quebec City and New York.

Approximately one film per month is made in Canada but ones like *In Praise of Older Women* fail due to a lack of experienced directors and script writers in Canada. "You need four or five name actors for a success and I can only bring in two under the Canadian law," he explained.

Public relations is a time-consuming, often frustrating game. Reclusive but educational vacations are a necessity for Leopold, as his enviable Caribbean tan proves.

All publicists compete for space on the one daily entertainment page. For those interested in being movie extras, Leopold suggests reading Thomas Schnurmacher's column in *The Gazette* religiously. He describes Schnurmacher as "the only alive English journalist in Canada. He knows all the movies three weeks ahead of time." But Leopold has a tight control over the gossip flow in Montreal, since most of the "hot" people are his clients.

This stranglehold keeps him in



photo by Rick Matthew

Doug Leopold prepares to give the low-down on the disco scene in Montreal to the hordes of McGill's disco-babies last Thursday at 1 pm in the Union Ballroom.

Quebec. "I could never dominate in New York the way I do here. And at least in Canada I know I won't be fucked over too much," says Leopold.

However, Montreal was not as appealing to Leopold when he was at McGill ten years ago. The student body, according to Leopold, was sheltered and afraid of anything off-beat. "It seemed as if everyone was from Côte St. Luc, Hampstead or Westmount. Thank God there are some French Canadians here now," quipped the Westmount High graduate. Fleeing to Harvard only to find that America was still America, Leopold moved on to Paris and the Sorbonne. "Living in Europe is the best thing for a Canadian. It will liberate you."

His academic advice to would-be publicists is "study everything—language, psychology and some fine arts—for discussing someone's last purchase."

But he offers a sharper philosophical outlook too: "In Canada you have to do it your own way and on your own terms. It's the only way to be happy in this industry."

Travolta...

continued from page 9

is its soundtrack. In the interplay of visuals and sound, SNF is innovative as well as excellent. Listen carefully, and you'll notice a difference between the meaning of what you see on the screen and the meaning of what you hear in the music. Often there will be a very stereotypic scene: Tony Manero sitting in the bar section of his favourite disco, eyeing the stripper doing her number up on the stage. Manero, visually, is the perfect image of the perfect street stud, "on top" of it all and as good as they get, the coolly dynamic image that all the St. Catherine Street prowlers are shooting for. But—listen! The music the stripper's grinding around to is a

keyed-down version of Manero's own dancing song! Thus, a parallel is drawn and a statement made, and we realize that Manero, cool though he may look, is only doing a different kind of bump-and-grind act of his own. The soundtrack of the film persistently contradicts the visual story line in terms of what things (including what images are assigned what values. The most interesting things about the film lie in the meaning gleaned from the contradictions.

Perhaps the most innovative use of this device comes at the very end of the film. The first time we see Manero strutting down the street, the song which accompanies him is a cut entitled "Stayin' Alive". We get a visual connotative of action in this scene, and very tough, city-punk action to boot. However, the closing tableau of the film is the direct opposite of that feeling. Both of the main characters, Stephanie and Tony, are dressed in white, framed in a white window seat, with the Manhattan sun coming up behind them. The shot is an exquisite photograph in its own right. It has just been decided that the two of them are going to try to be friends, and that Tony will move out of Brooklyn and away from his punk gang up into Manhattan. Very nice. So what? It that's the end of the story, then it's a pretty poor plot to begin with, because nothing conclusive has been said at all. The point is, the end of the moving film is *not* the end of the story.

I've seen this film five times, in both U.S. and Canadian theatres, and each time the same thing has happened, so I know it isn't just a whim on the part of the individual theatre managers. The final pose holds, the credits come on, and the song playing is the romantic theme from the body of the film. Very gentle, very nice, very cottage-cheesy. Then the romantic song fades out, and, while the white window pose still holds, "Stayin' Alive" pipes up once more.

However, the basic natures of both the phrase "stayin' alive" and the

application of the song itself to the characters involved have changed drastically because of all that happens in the film between the first time we hear the song, and the last time that we do. If you can manage to sit right through until the house lights come up, you realize that the film did indeed make a statement, a statement about free choice and stereotype that is quite the opposite of how it's usually interpreted. Through subtle complexities in the interface between the visual aspect of the film, and the audio aspect of it, a completeness and a definite circularity is somehow achieved.

SNF against itself. It's a film about flashiness, but the seriousness of the message is reflected in a question that even the promotional company couldn't supply an answer to: "Where do you go when the record is over?"

Yiddish Theatre...

continued from page 9

Dora Wasserman explained that she wanted to do this play "because the original production was very successful and I think it's certainly time the play was done again. Secondly, I felt that this was a good opportunity to do a play which shows a kind of life that doesn't exist anymore."

Simha Plachte is a good example of a play that integrates folk themes with a pleasant glance at the not-so-good-old-days.

The group introduced two plays about Jewish life in Montreal: last year it was *Papineau* (daddy dear) based on the diary of the first rabbi of a synagogue on Papineau Street. The year before, it adapted the letters to the editor of the *Jewish Eagle*, the Montreal Yiddish newspaper, into a play. The group plans to do more material on Jewish life in Montreal and it hopes to obtain a contemporary play about Montreal. Anyone interested?

The group is preparing a two-week tour of Israel in July. It will be the first time the group has been invited to perform there. It has toured the kibbutzim with success: *A Shtetl Wedding* about the life in the old country, and *Bintel Briv* (A Bundle of Letters), about Jewish immigrants in New York.

On Yiddish

Dora Wasserman remarked that Yiddish has always been respected in Montreal. Maybe because there were already two languages, a third could find a "niche". Yiddish is (or has been) a form of expression for part of the Jewish people, those of Eastern European descent. Wasserman doesn't think Yiddish will die because those who speak it care enough to pass it along to their children. Young people are looking for their roots and those of Eastern European origin will come across Yiddish in their effort to understand the lives of their ancestors. Even in Israel where Yiddish was pushed aside as an unfair competitor to Hebrew, it is making a comeback in the universities and the kibbutzim.

In New York, however, formerly the largest Yiddish centre in North America, there is only one steady theatre group left, the Folksbühne (the people's stage). Whatever happens in New York, the Yiddish Drama Group and its people will continue to entertain Montrealers for a while.

On February 24th, Dora Wasserman will give a one-woman show of Yiddish poetry and monologues at the SBC in order to raise money for the upcoming Israeli tour.

Today . . .

continued from page 12

Security Program and Modes of Production at Paint Hill, James Bay, Que." 4 pm L-738 (coffee available at 3:45). All Welcome.

Camera Club:

General Open Meeting at noon in Union 302. Topics include activities to date, membership renewal, darkroom allocation system.

Sociology Students' Association:

Second Luncheon Speaker, Prof. Morton Weinfeld's topic will be "Affirmative Action in Canada" at noon in Leacock 738. Don't forget your lunches!

VE2UN Amateur Radio:

Meeting today to choose a delegate to World Administrative Radio Conference in Geneva. DXers and lids are welcome. At 5 pm, Union 401.

Asociacion de Estudiantes de Español de McGill:

Presents two one-act plays in Spanish: *Mañana de Sol* and

Los Sombreros. Admission: \$1. 7:30 pm, Education Faculty room 129.

Auditions:

Will be held for the popular comedy of England: "Raising the Wind" by James Kenney today and tomorrow in Morrice Hall. Stay tuned for further details in this column of exact times and room location.

Gay McGill:

Guest lecturer: Tonight's theme will be "Gays in Quebecoise literature," as presented by a

renowned journalist. Also, plans for the ski trip will be finalized. If you wish to join us for Sunday's skiing, you must attend this meeting. 7:30 pm in Union 425.

Quebec City Carnival Trip — Sports Clubs Council:

All those passengers with boarding passes must phone in to reserve their seats on the buses. Departure times are tomorrow at 3 and 6 pm. Be sure to phone or else... Call the

continued on page 15

STUDENTS' SOCIETY ELECTIONS

coming up

Wednesday, March 7th**for Stud Soc Executive, Senate and Board of Governors****Watch for Call for Nominations in next Monday's DAILY****Colts. Great moments in college life.**

On September 8, Graham Gauntlett lit up a Colts. Paused. And reflected on the computer room-mate-match-up-slip that informed him he would be rooming with a C.J. Bright.

Colts. A great break.

Enjoy them anytime.

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continued from page 12

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Colts. A great break.
Enjoy them anytime.

Two packs of **COLTS MILD** by OLD PORT are shown in the foreground. One pack is open, showing cigarettes. The other is closed. Both packs have the text 'Tipped' and '8 LITTLE CIGARS' on them.

"CULT OR ANCIENT RELIGION?"

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Folk Singing and Folk Dancing
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Manager
Kitchen Aids

SALARY: DEPENDENT ON EXPERIENCE

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514-487-5177

Redmen bomb UQTR

by Pierre Jurtschyschyn

Offence was the name of the game last night in Trois-Rivières as McGill exploded for four goals in the second period to come from behind and whip UQTR 9-4.

Stars for the night were linemates Bill Hozack, who collected four tallies and an assist, and Barry Ross with a hat trick plus three assists.

Trois-Rivières jumped ahead after twenty minutes of play 2-0, the result of two efforts by Michel Chapman. The Redmen seemed to be sleeping on the ice, wandering aimlessly, imposing no serious threat on the Patriotes' netminder Daniel Coutu.

The second period saw the awakening of the Big Red Machine with successive goals by Ross, Dave Moritsugu, Pat Shannon and Hozack. Michel Ellis was the only Pat to bring the crowd to its feet during those torturous minutes for the Trois-Rivières team.

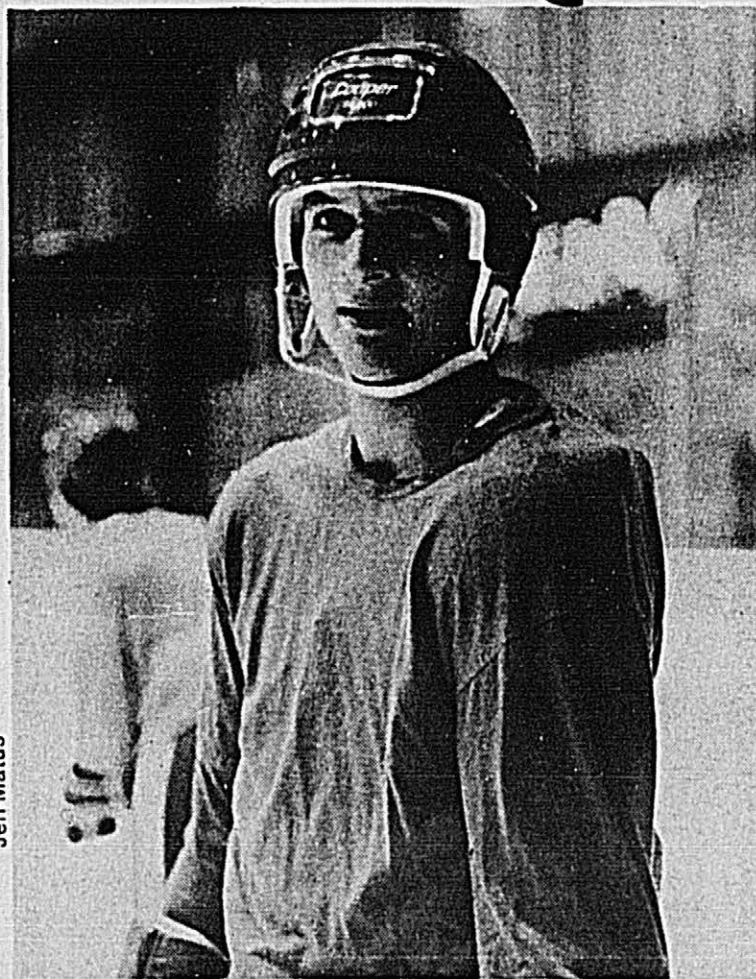
From then on the Redmen had it made. Like Hozack commented after the game: "Every shot Barry and I took on the net seemed to go in." And indeed it did. Hozack scored his second, then Ross, again Ross, Hozack one more, Hozack again and again! It was Hozack from the slot area, from the side, on a wrist shot, on a deflection. It was Hozack night at the Colisée.

Coach Herb Madill was still trying some new power play formations, this late in the year, when the machine should be ready to go in the playoffs. But honestly, he had no choice, simply because the other ones were not working as well as they're supposed to.

Madill is always happy when McGill wins by a big score, when they "fill the net," to use an expression he cherishes. To see such a good output by two linemates pleased him much. The only thing he had to deplore after the game was "there is no in-betweens," meaning that his skaters either win by a wide margin, like last night, or seem to crumble under the repeated offence of the opposing teams.

For the first time this year, Madill sent goalie Mike Farmer to face the Pats. It was Farmer's first win at the varsity level in his career. Nevertheless, Farmer was still not fully satisfied with his evening's work. A truly dedicated player he is...

Luckily for hockey's sake, the game was no repetition of the last meet between the two teams in Trois-Rivières. The players kept their eyes on the puck most of the time, but for one little skirmish between the two big men of the league, Pats' Daniel Bellerose, 6'1", 210, and Redmen's Tom Hayward, 6'2", 220. Not too many punches thrown, but Bellerose did leave the ice



Center Bill Hozack scored four goals in last night's 9-4 Redmen victory over the UQTR Patriotes.

bleeding badly from the forehead.

McGill has just demonstrated that they want to finish third in the overall standings, so beware Laval!

Scoring Summary

First period

TR Michel Chapman (Laforest, Perras) 3:47
TR Michel Chapman (Belanger, Poiré) 17:19

Second period

McG Barry Ross (Augustine, Vlasic) 5:14

TR Michel Ellis 7:03
McG Dave Moritsugu 13:29
McG Pat Shannon (Moritsugu, Swan) 14:19
McG Bill Hozack (Meloche) 17:09

Third period

McG Bill Hozack (Ross, Augustine) 0:50
McG Barry Ross (Hozack) .. 1:07
McG Barry Ross (Meloche) 10:51
McG Bill Hozack (Ross, Bradley) 14:58
TR Maurice Belanger (Perras) .. 17:39
McG Bill Hozack (Ross) .. 17:59

Curlers flying high

by Rocks Hudstone

Well, a lot has happened to curlers here on campus since the last time I wrote, and most of it has been good. Take last Saturday for instance. On that day, Oleg Zadorozny's mixed rink of Beth Wood, Dave McKeown and Lorraine McBride won the "B event" of the Montreal West Mixed Bonspiel for the second year running. A week before, Frank Kinahan's men's foursome defeated a tough St. Laurent rink in extra ends to win the "C event" of the Royal Montreal Centenary. Between the above two, in the prestigious Governor General's competition, a two game total point event between clubs, Frank Kinahan's and Scott Grafton's teams combined to clobber last year's champs, Montreal Caledonia before being edged out by powerful

Glenmore the following day. If that isn't enough, back in December, Curt Folkerson came within an ace of being the first McGill rink ever to qualify for the Quebec championships when in their final game against Jim Ussel's 1977 Canadian champs he rubbed a guard with his last shot in the seventh end to go down. In short, it's been an exciting and gratifying time... and there's still lots to come.

Playdowns for the McGill Men's Intramural Championships for the right to represent the university in the intercollegiate this March, begin this Friday night at Royal Montreal at 7 pm. The defending rink will be competing with a new twist. Frank Kinahan, a first year Dentistry student from Ottawa, has impressed so much that he took over Curt

Sports Comment

by Danny Young

Laval forfeit could cost Redmen third

If you're a reader of the *Journal de Montréal*, you may have noticed a 1-0 Redmen loss to Laval printed in the results section for Sunday, January 28th.

This score, however, does not represent a defensive battle played between these two teams in Ste. Foy. Rather, it comes as a result of McGill's refusal to play a make-up game with Laval after their January 21st match was postponed.

The Redmen had hiked up to that game in a snowstorm. Somehow, they managed to arrive at Laval by game time, and though the officiating crew also made it on time, there was not a Laval player to be seen. The rink had been closed down, so they didn't bother showing up.

So the obvious question then is why didn't Laval tell McGill and the officials that the game could not be played? This was undoubtedly Laval's responsibility, and it was McGill's contention that Laval should forfeit the match because of it.

The QUAA did not see things the same way. They ruled that the game would have to be played over. After consulting both team's schedules, they set the January 28th date.

After this ruling was made, the Redmen held a meeting and decided that they would not participate in such a match. They felt that they did not deserve the inconvenience let alone the financial burden of making another trip to St. Foy. As an alternative, they suggested that the Laval match here on Friday night be played as a four point affair. This proposal was rejected by Laval, and subsequently by the QUAA. McGill then forfeited the rescheduled match.

The heartbreaking conclusion to this drama is that losing those two points is almost suicidal to McGill's chances of making it to the Nationals. Currently sitting in fourth place, the Redmen needed a win in Laval to improve their chances of moving into third. Now, their chances of finishing in third are slim.

Should they stay in fourth, that would mean that they would play Concordia in the playoffs. If they beat Concordia, which is highly unlikely, they would have to defeat the Laval vs. Chicoutimi winner.

Finishing third would make things a lot easier. They would only have to beat Chicoutimi. As host team, Concordia already has their ticket to the Nationals. Win or lose to Con (assuming that Con defeats Laval), McGill would automatically become the QUAA representative.

In simpler terms, if McGill finishes third, their chances of playing in the Nationals are about 2 to 1. But if they finish fourth, it drops to 20 to 1.

That is why it is astonishing to me that the Redmen could afford to forfeit such an important game. Laval might have been in the wrong, but once the decision was made, McGill had no choice but to play the make-up.

While not showing up and protesting the match might have communicated McGill's disappointment in the QUAA ruling, it also served to give Laval some breathing room in third place.

It is appalling that the Redmen could do this to their supporters and themselves.

QUAA Standings

	G	W	L	T	P
Concordia	15	13	1	1	27
Chicoutimi	15	7	5	3	17
Laval	15	7	5	3	17
McGill	17	8	8	1	17
Trois-Rivières	15	4	10	1	9
Bishop's	16	2	12	2	6

Folkerson's rink this January. Curt has moved down to third, with Oleg Zadorozny curling at second, and Dave McKeown at lead. Scott Grafton will be back to try again with his rink which boasts Rollie Vincent. Vincent played second for the rink that won the "A event" of the Montreal West. Cas Lockhat and Israel Sholzberg will round

out the competition. Mike Purcell claims in dark hallways that he might enter too. Betting is come Friday night he won't be. Until then, the waiting game is on.

So there it is. Stay tuned to your favourite red box for further details as McGill tries for its seventh QUAA curling championship in ten years.

Today . . .

continued from page 13

office of the Sports Clubs Council at 392-4737.

Centre for Northern Studies and Research film series:

Time: 12:30-1:30. Place: Leacock 219. The films shown today will be "James Bay" and "Cree Way".

Amnesty International:

There will be a meeting at the Newman Centre on Peel St. at 5:30 pm. For further information contact Irene at 392-6711.

Winter Carnival Meeting:

All members of the Winter

Carnival Committee and other interested students are encouraged to attend an important meeting at 4 pm in Union 310.

Extra Sensory Deception:

The McGill Psych Students' Assoc. is proud to present Henry Gordon tonight in Leacock 132. (Fieldhouse Auditorium). Mr. Gordon will explain and demonstrate the fraud in the world of ESP. Admission is a mere 50¢ for students.

SAPA:

South Asian Peoples' Association (SAPA) presents A

Private Enterprise — a full-length feature film concerning London Film Festival Award Winner (1974). Leacock 26, 7 pm.



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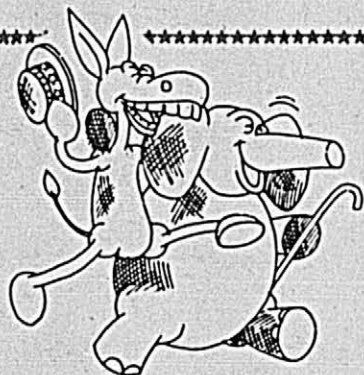
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Further info:
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